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「翻轉文學教室：落實批判性思考技巧的文學教學」

Flipped Literature Classrooms:

Implementation of Critical Thinking Skills in Literature Teaching

(配合課程名稱/Course Name)

英國文學(一) & 英國文學(二)

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Flipped Literature Classrooms: Implementation of Critical Thinking Skills in Literature Teaching

Motivation and Rationale

As an educator, the teacher/researcher has looked over many examples of non-English major or English major students' English as a Foreign Language (EFL) reading classes; co-taught students to make emphasis upon the type of knowledge and self-awareness. Naturally, the genre and the purpose of reading determine what and how students read. In Taiwan, EFL students have long been criticized for their poor skills in independent thinking, problem solving, social interactions, and cooperation. Most Taiwanese students tend to overlook the significance of literature works since they are not test-related. Is it true? The objective of this study is to lead an exploration of interactive experiences among EFL readers in terms of interpersonal and intrapersonal interactions with literature readings in the fall and spring semesters in 2019~2020 academic year. The focus of the present study is to explore distressing encounters of EFL readers in an English literature survey class with the practice of critical thinking skills and dialogues and to ascertain and discover the meanings that are stimulated and engendered by such encounters.

Most college students in Taiwan have experiences in taking different tests covering assigned course readings or when it is compulsory for them to take standardized tests such as placement tests, entry exams, graduation exams, proficiency tests, assessment tests, or even advanced test such as national teacher-certification exams. College students whoever take tests means they are literate and they can read well. Meanwhile, many educators consider reading an activity which students learn automatically and routinely as they progress through schools since they were little; therefore, the development of reading skills is mainly left to students themselves and hardly any formal instruction is given that addresses the complexity of the reading process. Students do not learn to read assignments with a questioning mind if their teachers have deemphasized comprehension questions in classroom discussions. Technically, teachers are the major influence on how well students read. (Johnson, 2001) Reading has been recognized as a vital and crucial ability for the academic success of students because it is the foundation for literacy and knowledge. (Hudson, 2007) Generally, students learn knowledge largely from the textbooks in the classrooms. People acquire knowledge through different media, such as newspapers, magazines, and the World Wide Web. No matter which media people choose to "explore" their knowledge, the premise is that people have the ability to read. Therefore, in schools, a lot of efforts have been made to develop and improve students' ability to read effectively and efficiently. (Urquhart & Weir, 1998) How

about college EFL readers? How do they read? Except four-skill English textbooks or test-related books, do they enjoy reading any literary works?

We educators have been working diligently to teach our college students the art of "close" reading, carefully instructing them – as we were taught during undergraduate and graduate studies many years ago. We learned to value objective viewpoints as well as our own subjective responses, especially stories in literary works with universal themes. Since most of these classical stories could play an integral part of our everyday life, it seems only natural that our students should have or would like to have opportunities to share their own experiences with their friends and classmates. However, due to the lack of sufficient interpersonal and intrapersonal communication skills, DFL students' desire to communicate with others through dialogues has been diminishing, or has never been encouraged to do so. Most of the time, some students are withdrawn and sitting quietly in the classrooms as passive learners

The ultimate goal in this project is to expand students' appreciation of literature and to suggest the many possibilities for self-discovery that literature can offer through critical thinking and interactive dialogues. Although scholars have pointed to the connections between literary response and reading comprehension (Burke, 2003; Dias, 1990; Johnson, 2001), not too many studies focus on the uses of literary works among college EFL readers in Taiwan. For EFL major students who are withdrawn and silent in the classroom, "English literature" is typically a code word only, without any interwoven social interactions in the classroom or out of the regular classes.

Reading education has always been a high national priority, yet most pedagogy studies focus on reading practices, reading interventions and many people concerned with reading test scores only. Reading test scores are published in newspapers and used to judge teachers and schools in many countries in the world. Nearly all this attention has focused on test performances, where reading is defined narrowly as the ability to decode print -- with multiple choice questions. As an educator, the teacher/researcher would like to set her goals as to assist EFL students in changing their attitudes toward learning English literature through critical thinking and discussion during the learning process. What skills do students need to poses? What is a skill set that is transferable? A skill set that is not dependent on technology or economic trends? The answer is crystal clear. People need to be able to think critically, think outside the box, and communicate their thoughts and values effectively.

The need for improved teaching effectiveness and efficiency in higher education is a present dilemma being addressed through the critical evaluation of current teaching strategies and classroom practice. Scholars and practitioners have

reported the positive outcomes of a flipped, or inverted, approach to instruction (Baker, 2000); (Lage et al., 2000); (Bergmann, 2011);(Wright, 2011); (Pearson, 2012);(Butt, 2012); (Bates & Galloway, 2012);(葉丙成, 2015);(黃國禎 2016). Unlike the traditional literature teaching, the flipped classroom focused on critical thinking training would promote active student engagement and learning, in turn producing more career-ready graduates.

Literature Review

Whether the role of education is to provide a solid working class or to create lifelong learners, the cultural, societal, and economic pressures are requiring the same skills: critical thinking, creativity, and communication. (3C's) There are three main categories in the literature review to be covered in the current study –

Bloom's New Taxonomy,

The Mandala as teaching/learning exercise in creative thinking training characteristic of critical thinking, and the scripted literature discussion.

Methodology

A Qualitative Case Study & Research Questions

The current study draws on several qualitative data to explore Taiwanese college students' response to their literature learning. This study is an interpretive case study because it contains rich and thick description to elaborate students' perceptions. As Creswell (2003) indicates the characteristics of qualitative case study as an interpretative research in which “the researcher explores in depth a program, an event, an activity, a process, or one or more individuals” (p. 15) With inquiry in mind, the teacher/researcher will be involved in a sustained and intensive experience with participants, developing a mutual sense of “we are in the same boat” together.

Two research questions guiding the study are as follows:

- (1) Surrounded in an atmosphere with a traditional approach of textual analyses for literature learning, how do students respond to the pedagogical strategy - “the critical thinking skills” from learners' perspectives?
- (2) What pedagogical implications does this study have?

Participants and Settings

The courses discussed in this study was offered in the Department of Foreign Languages and Literature (DFLL) at FCU. They are “English Literature One” and “English Literature Two” survey courses, three hours each week during the 2019 - 2020 academic year. In the General Scholastic Ability Test (大學入學學科能力測驗)

in Taiwan, those who admitted to the DFLL at FCU are students categorized in the “Intermediate” level (均標). And DFLL students have to pass the graduating threshold with TOEIC score 725 or other equivalent competence tests to fulfill the graduating requirements at DFLL. In the fall semester in 2019, there are 68 college students enrolled in this course, including English major students – 52 sophomores, 10 juniors, 6 seniors, and one business student taking DFLL as her minor. Most of DFLL students are so used to taking tests with multiple choices questions only. The scenario explains why our students are generally quiet and waiting to be fed with the “correct” answers in their learning process. The majority participating students in this study do not learn to read assignments with a questioning mind. With passion, the teacher/researcher would have to make more efforts to “flip” the learning environment in the very beginning and encourage her students to make a critical change in thinking about their learning and future career. The teacher/researcher would follow Institute Review Board (IRB) guidelines through the research process and explain the consent forms to the participants, if needed. It is also noted that the teacher/researcher would provide a full explanation of the study to the participants in order to ensure a mutually trustful relationship with one another.

Course Materials 教材

The following are the textbooks essential for the English Literature survey course in the fall semester, 2019, and the spring semester, 2020:

- (1) *The Norton Anthology of English Literature, The Major Authors, Ninth Edition*. By Stephen Greenblatt, Cogan University Professor of the Humanities, Harvard University, 2013.
- (2) Simplified reader, such as the hard copy *Tales from Shakespeare* by Charles and Mary Lamb, Puffin Classics, 2010.

Implementation

There were three stages to implement the critical thinking approaches in the flipped English literature classroom – stage one: dialogues with literary works; stage two: dialogues with learners’ minds; stage three: dialogues with peers / instructors.

Process

- **Stage One – Dialogues with Literary Works**
- **Stage Two – Dialogue with Learners’ Minds**
- **Stage Three – Dialogues with Peers / Instructors**

Strategy 2 -- Asking questions -- samples

- (A) Questions related to authors, background, and cultural perspectives;
- (B) Questions related to the text, syntax, vocabulary, literary expressions,

literariness, and so on;

(C) Questions related to students' responses to the text, such as questions connected to students' lives, learning styles, reflections, and more.

Assessment

In order to enhance their learning, students are encouraged to preview the readings for the class ahead of time and come prepared to discuss them with critical thinking skills. We all agree that the quality of the class depends upon students' preparation beforehand and the engagement during class discussions. Grading will be weighed according to the following scheme:

- (1) Attendance and participation in discussion: 20%
- (2) Mid-term exam: 20%
- (3) Final exam: 20%
- (4) Final Group Oral Presentation 20%
- (5) E-Portfolio: 20%

Regarding the mid-term and final exams, written questions will be included in short answer questions, multiple choice questions, literary terms, and essay questions to ensure students' fundamental knowledge in this course.

Portfolio / E-Portfolio Assessment

Students are encouraged to take notes every time when we are in the "discussion circle". Students need to keep a portfolio or an e-portfolio to keep good records of what has been discussed either in in-class or after-class dialogues.

As an English major, portfolio / e-portfolio will be an important tool to record students' literature learning at Feng Chia University. The following will be Mandarin version for students to evaluate their own portfolio / e-portfolio with DFLL educational objectives and core learning outcomes in the end of the semester.

Final Oral Presentation— All groups of students are required to write and rehearse a group presentation for English Literature survey course. Students may choose any major authors and his/her literary works we discuss in the course to be the target presentation topic. Developing awareness that active participation and collaboration in dialogues are helpful at their level will be the critical part to show the process and fulfill the final oral presentation.

By the end of the semester, each group has to hand in the followings with their final oral presentation:

- (1) Meeting agenda / Discussion record (With Brainstorming, Mandala and Mind Mapping);

- (2) Working Distribution;
- (3) Related Files (e.g. Story plot, poster and film storyboard);
- (4) Reflection and In-group Assessment Table (Everyone; with SWOT analysis);
- (5) Final product & soft-copy of all documents.

Data Collection and Data Analysis

In addition to students' team project, the following data sources were collected. First, the teacher/researcher observed all classroom activities, especially three different stages for students' discussions and interactions. The teaching assistant (TA) would pay attention to and help the after-class activities. Such data are important, especially in a large classroom, in offering the knowledge of the context, specific classroom incidents, and students' perspectives. Second, the teaching assistant would keep a weekly teaching journal entry for the activity, interactions and conversations among students themselves or between the student and the instructor. Third, the class-wide open-ended survey questionnaire (Appendix I) and focus group interviews (Appendix II) were collected.

The teacher/researcher was the primary instrument for data analysis. With the use of semi-structured interview guides, the researcher conducted focus group interviews with the participating students, including sophomores, juniors, and seniors. To ensure the students' sufficient experience with literary works and the credibility of the participants' responses to the interview questions and building up honesty and trust between participants and the researcher, the researcher would conduct the interviews from the 14th week to the 16th week in each semester. All the interviews were conducted in Mandarin which is the official language of participants in this study. The interviews are then transcribed and translated from Mandarin to English for analysis. Based on the conditions and circumstances of the interviews, the interviewer followed up with specific questions when the required information does not emerge.

During the first stage of data analysis, the teacher/researcher would carefully examine students' responses to the text and categorize various data into potential themes. Then the software program QSR NUD*IST Vivo 7 was used to facilitate a further analysis of the collected qualitative data. This data management would help the researcher to compare passages/incidents in transcripts, group data into categories, and locate coded themes. These coded data at the second stage of data analysis were used for a follow-up content analysis by the researcher in this study.

At the third stage of data analysis, the researcher would play the main role. As Patton (2002) suggests, instead of a qualitative software program, human beings should be the ones "who decide what things go together to form a pattern, what constitutes a

theme . . . and decide how to frame a qualitative study, how much and what to include, and how to tell the story” (p.442). Finally, the researcher will determine the themes that emerged from the data.

Findings and Outcome

In completing this course, students should:

- Be familiar with representative works of major writers;
- Be familiar with opportunities for peer cooperative learning;
- Be equipped with a **critical mind** to a broader exploration of the human condition;
- Be able to apply this literature reading in a literary, historical, and social framework;
- Be able to develop students' aural/oral fluency by asking questions and sharing their feedback;
- Be able to develop critical viewpoints appropriate for analyzing and interpreting literary works.

This study is designed to build EFL student’s competence and confidence as a learner. Critical thinking involves a student-centered approach. Probst (2004, p. 73) notes that “unless students read and respond, there is no literature to teach – only texts and information about texts”. Critical thinking skills would offer one of the practical opportunities for our EFL learners to respond to and connect with literature. Students would learn from their peers as they interpret and interact with one another. By striving to discuss different multicultural and theme-related issues clearly, students are encouraged to consider various perspectives and develop an appreciation for their differences. The result of this study may encourage the integration of critical thinking skills in authentic literature reading and literature discussion into the EFL curriculum. The researcher has experienced many good or critical challenges (please see section (A) students’ critical feedbacks) and difficulties from some students’ reflections, for example,

“I do understand that critical thinking skills could help me overcome my fear in asking questions in the very beginning. (sophomore)

“ I’d follow the questions from professor Lee and start thinking for myself from the lines in the textbook.” (sophomore)

“I have trouble with my group members since they do not know how to “communicate” with each other.” (junior)

The researcher is confident this study would contribute to the ongoing research investigating approaches and methods of English literature teaching and learning not only at Feng Chia University but also at other universities in Taiwan as well.

The following are examples from focus group interview statements, students' group work, students' individual report for different assignments in two semesters.

Project -- Students' Activity Performance: The Literature Creativity Contest

The criteria will cover the following areas:

Language--40% The language should be clear and concise, in terms of diction and usage of idioms.

Creativity--30% The product should be creative, with convincing idea and recreation out of the classical works.

Practicability--30% The design and product should be acceptable or adaptable in the market.

(A) Students' Feedbacks: Critical Challenges

The following are representative critical feedbacks from students who experienced the literary small group discussions during our regular classes:

「大多時候我能理解課堂要討論的主題。不過我們已是過度依賴 Google 的世代，我們忘記質疑，忘記自身思維不等於 Google 思維；我們忘記討論的對象是人類而不是搜尋引擎，且討論時間極為有限。」(Mark, 大四學生)

「我需要的是有思考的空間，也許一堂課能夠吸收的作品程度因人而異。我再也不想全盤吸收，我需要學著吸收以後拒絕任何不忠於自我的要求和養分。時時刻刻自省與謙虛是必要的原則，是謙虛不是謙卑，沒什麼能讓我們卑微的，特別是閱讀文學，我想這是任何學生都需要的，謝謝老師的傾聽！」(Mike, 大三學生)

「有時討論時發現自己的意見是錯誤的或是與人相左，挺令人沮喪的。」(Jessica, 大二學生)

「同組同學滑手機、不討論。」(John, 日本, 大二學生)

「希望能從外國人的角度來看待事情。有改善我的思考，讓我有更多想法。」(Jane, 大二學生)

「我並不享受參與討論的過程，因為根本沒有討論。」(Andy, 大二學生)

(B) Students' Reports: One Complete Examples in Details

By the end of the semester, each group has to hand in the followings with their final oral presentation: Meeting agenda / Discussion record (With Brainstorming, Mandala and Mind Mapping); (2) Working Distribution; (3) Related Files (e.g. Story plot, poster and film storyboard); (4) Reflection and In-group Assessment Table (Everyone; with SWOT analysis); (5) Final product & soft-copy of all documents.

Meeting Agenda -- Group 2 -

英國文學 after 1800 CDIO 第一次會議

時間： 12/5 (四) 14:00-15:00

地點：人言大樓 605 教室

出席人數：9 人

討論內容：

1. 製作教案
2. 以 Robert Burns 的 Auld Lang Syne 為主題
3. 工作分配 (已寫在 Working Distribution 單裡)

英國文學 after 1800 CDIO 第二次會議

時間： 12/8 (日) 17:00-18:00

地點：Line 群組線上會議

出席人數：9 人

討論內容：

1. 單字 Flashcards 已完成
2. Vocabulary Worksheet 已完成
3. Activity Design and the purpose of the activity 已完成
4. Reflection Worksheet 已完成
5. YouTube Videos and the purpose of playing video 已完成
6. Multiple Choice Worksheet 已完成
7. Robert Burns- Auld Lang Syne Introduction Sheet 已完成

英國文學 after 1800 第三次會議

時間： 12/10 (二) 20:00-21:00

地點：Line 群組線上會議

出席人數：9 人

討論內容：

1. PowerPoint 已完成
2. Lesson Plan 統整完成
3. Poster 已完成

Working Distribution – Group 2

1. Vocabulary Flashcards: D0648*** 王**
2. Poster: D0648*** 汪**
3. Vocabulary Worksheet: D0634*** 陳**
4. Multiple Choice Worksheet: D0795*** 李**
5. Reflection Worksheet: D0865*** 李**
6. Activity Design and the purpose of activity: D0549*** 李**
7. YouTube Video and the purpose of playing video: D0866*** 程*
8. Robert Burns and Auld Lang Syne Introduction Sheet: D0771*** 蕭**
9. PowerPoint and unify Lesson Plan: D0565*** 王**

Vocabulary Flashcards

- Auld Lang Syne — For the sake of old times



- Acquaintance — A person one knows slightly, but who is not a close friend.



Reflection Sheet

Reflections after Reading Auld Lang Syne

1. What do you think the theme of this poem is?
2. How do you like the poem Auld Lang Syne?
3. What's your reflections on this poem?

Please write an essay no less than 50 words. You can use these questions as a reference, or you can also write according to your own experiences with your friends in daily life.

Reflections after Reading Auld Lang Syne

Lesson Plan

Lesson Plan of Auld Lang Syne by Robert Burns		
School: Cram/Elementary School	Target Group: Kids from 9-12 years old	Time: 90 mins.
Date: 2019.12.12	Material: Auld Lang Syne Worksheets	
New Vocabulary	1. Auld Lang Syne 2. Acquaintance 3. Weary 4. Pint 5. Braid. 6. Trusty 7. Draught. 8. Paddle	
Theme	Robert Burns-Auld Lang Syne	

<p>Objectives and Goals</p>	<p>Objectives: Being able to understand the background of Auld Lang Syne and Robert Burns Being able to understand the vocabulary in t Auld Lang Syne Understand what the poem is about to convey. Could pay attention on teachers’ storytelling and focus on the activities. Learn how to cooperate with team in the activities.</p> <p>Goals: ① Teach children that the meaning of “Auld Lang Syne”. ② Know the importance of friendship ③ Present about you and your friends</p>		
<p>The purpose of the game</p>	<p>First, teacher will review the vocabulary and teach students how to read and know the meaning. After it, we will play two games. In the beginning, students are not familiar with vocabulary so we will use these games to enhance the impression of vocabulary. Through these games, we want to let children know how to read the words and the meaning of the words. To train the student’s pronunciation, speaking ability and logical thinking ability. To deeper the impression of the vocabularies in Auld Lang Syne after these activities.</p>		
<p>Contents</p>			
<p>Steps</p>	<p>Activities</p>	<p>Teaching Aids</p>	<p>Time</p>
<p>1. Warm-up</p>	<p>Greeting and settle down</p>		<p>5</p>
<p>2. Story telling</p>	<p>Mention about Robert Burns and his work “Auld Lang Syne” for a little to let them know about the theme today</p>	<p>Worksheet</p>	<p>5</p>
<p>3. Vocabulary</p>	<p>Introduce the new vocabulary to them and explain the meaning</p>	<p>Flashcards</p>	<p>10</p>
<p>4. Activity</p>	<p>Playing the vocabulary games Rules of Game 1: Divide students into two groups. Two teams sent one person in turn, then the teacher shows one of the images or vocabulary cards to the one which sent out. He or she should use a sentence to describe the image or the vocabulary. Other students have to guess the word. The first person who finds out the word will get the point for their team.</p>	<p>Whiteboard, Whiteboard markers Vocabulary cards, Flashcards</p>	<p>15</p>

	<p>Rules of Game 2:</p> <p>Two teams also sent one person in turn, then the teacher shows one of the vocabulary cards to the one which sent out. He or she should draw it on the whiteboard without writing the words. Other students have to guess the word. The first one which finds out the word will get one point.</p>		
5. Review	Do the vocabulary worksheet to let them understand the meaning more.	Vocabulary worksheet	5
Breaktime			10
6. Story telling	<p>Play the video about “Auld Lang Syne” and teach what the poem is about to convey. The intention of the video: Appreciate Auld Lang Syne. Treasure our friendships.</p> <p>https://youtu.be/5mCWismSFN8</p>	YouTube Video with worksheet	10
7. Review	Do the multiple choice worksheet to review “Auld Lang Syne”	Multiple choice questions worksheet	5
8. Writing	Write the reflection sheet to express their feelings about “Auld Lang Syne” and the friendship about friends	Reflection sheet	10
9. Presentation	Choose some students to come up the stage and present what they just wrote in their reflection sheet in English	Reflection sheet	10
Wrap-up	Ask them if they understand the vocabulary and the content of the story.		5

(C) Students’ Reflections Regarding Literary Works They Choose

Student A -- 外文四甲 D059** 梁****

In the movie “The Hours,” there are three leading women. Virginia Woolf in 1933, Laura Brown in 1951, and Clarissa Vaughan in 2001. They have their own life respectively, however, we through the movie can feel their sad and depression without too many words.

First leading woman, Virginia Woolf, who was suffering from depression. In my opinion, she loved her life because she knew what she wanted clearly. She determined back to London and lived her ideal life no matter what the other people said. As a result, she created the female character, Mrs. Dalloway, in her book. She wrote her experience of in book, also she was affected by the “Mrs. Dalloway.” In order to show the preciousness of life, she arranged the dead of female character. In

the end, she decided to commit suicide.

2001 in the movie, Clarissa Vaughan lived as “Mrs. Dalloway.” Even her ex-partner sometimes called her as Mrs. Dalloway. It was not coincidence because Richie Brown was impressed by his mother always reading the book, Mrs. Dalloway.

The death of Richie taught Clarissa to find the meaning of her own life. As a patient, patient always felt be a burden to other people. Richie had the same feeling. He didn't want Clarissa spend too much time on him. To him, they already had a good memory. It was enough for him. He wanted let her go to live herself life.

Besides, the reason for Richie's choice was come from his mother's death. Richie was a very sensitive person. When Richie was a kid, he felt his mother was unhappy. He had to weigh his words when he talks to his mom. He cared about her and hope she be happy. But he lost her eventually. Laura Brown decided to leave her husband and children to pursue her own life. It was a selfish behavior but maybe it was the only way to live for her.

After watching this movie, I think it make me ask myself: **What kind of life do you want to live? What can you do for the life you want?** Maybe we can change our mind bravely through a thing or a person. All we need is feeling life and live the life to the fullest. In this movie, I see the three brave woman. They believe their decision. They pursue what they want. And they don't regret what they done. Because every decision is after long deliberation.

Student B --企管系 (外文系為輔系) 二年級 D071**** 黃**

Virginia Woolf:

她的老公,害怕她精神的問題而傷害到自己,把她帶到鄉下靜養,看似所有人對她溫暖的關心,但卻沒有人去聽她的想法以及尊重她的意見,對她來說,讓她最痛苦的事並不是她的病,而是不被外界注意以及傾聽,無法選擇自己想要的生活,連自己都快聽不到自己內心的聲音,就算大家給她再怎麼好的選擇,但全都不是自己想要的,那那些意義都不重要了,對她來說,死是一件解脫與得到自由的事。

Laura Brown:

看似表面有個美好的家庭,但卻只能壓抑著自己內心深處的情感,畢竟在那年代是個保守的年代,只能藉由家庭擋替自己是個女同志,但看到了戴洛維夫人這本書,邊讀邊感嘆著自己的命運,不敢放棄這一切,感覺自己好像活在漩渦裡怎麼走都走不出來,雖然到最後決定放棄一切遠走高飛,但孩子和丈夫卻成了她的陪葬品,一輩子只能活在愧疚中。

Clarissa Vaughan:

一個有著女強人的身分,其實內心有著許多說不出來的秘密與心事,理查對她來說是個支柱,沒有了他等於失去了自己所有的自信與勇氣,在 Clarissa Vaughan 的心裡有時會有恐懼盤旋著她,壓迫著時時刻刻都得緊抓於照顧理查的依賴,所以理查成就了她內心的害怕與孤單。

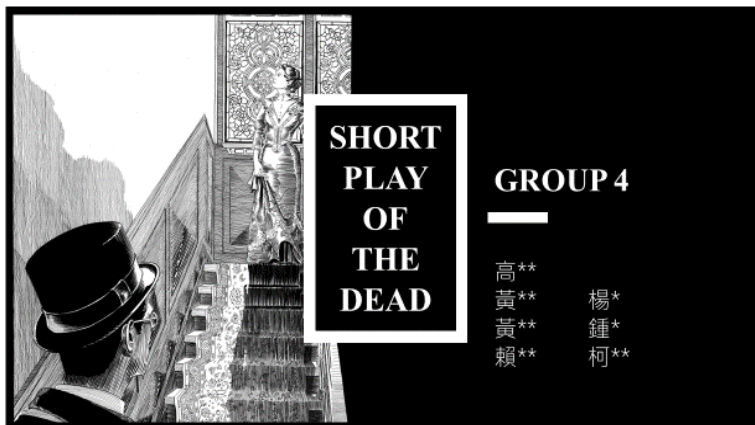
My Life:

許多時候,感覺是在為別人而活，而不是為了自己，漸漸地開始迷失了自我，確實挺痛苦的，完不知道要幹嘛，不過有一點我覺得我挺幸運的，沒活在之前的年代，可以把自己內心的想法說出來，還可以受到尊重，漸漸的我找回了我自己以及想要的是甚麼，我可以活在自己想要的腳色而不是別人給的。

Student C -- D065****Sonin (an international student from Mongolia)

In my understanding, in *The Hours*, The narrator speaks in the third person. The narrator follows the respective main character Clarissa, Virginia or Laura through her thoughts. The narrator sometimes diverges and examines what another character thinks about one of the main characters. In the case of all three women, the conflict is internal. Each woman fights against her own rising feelings of unhappiness with her life. Virginia Woolf struggles against insanity, Clarissa Vaughn fights her fear of mortality, and Laura Brown wrestles with her feelings of being trapped in her life as a housewife. Virginia Woolf sees the dead bird in the garden and realizes that she feels as if she would like to die. Clarissa Vaughn visits Richard, an old friend dying from AIDS, and has a visit from Louis, an old friend whom she hasn't seen in a while and must come to terms with how they have all changed since their youthful days. The human fascination with mortality; the constraint of societal roles; ordinary life as more interesting than art.

Group Students D – Report for “The Dead” by 高**黃**楊**黃**鍾**賴** 柯**



MOTIVATION



Why we chose **The Dead**?

- Much closer to our lives
- Morality
- Failures

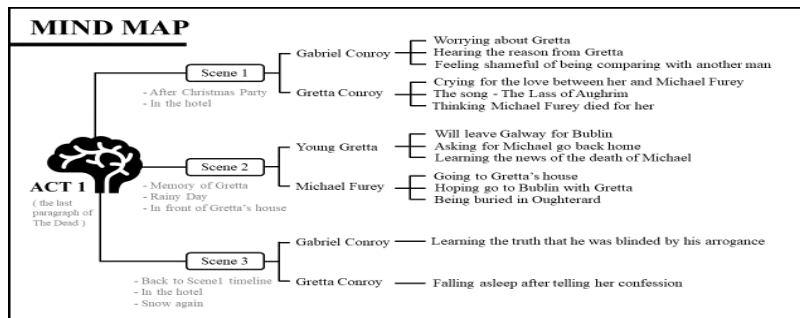
MOTIVATION



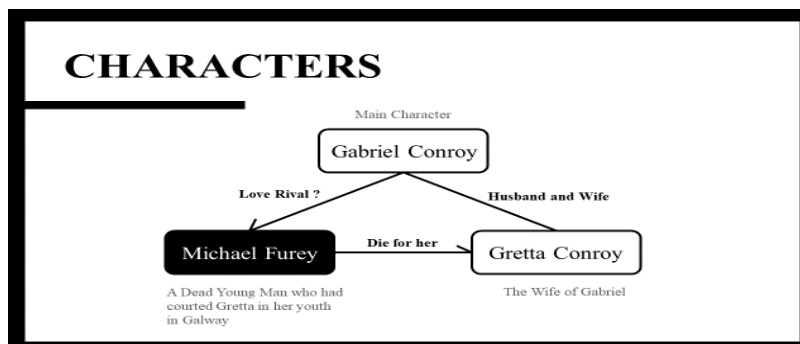
Why we chose the last part of the story?

- The focus of the whole story
- The living and the dead

MIND MAP



CHARACTERS



(Source: Students' assignments on the official learning platform, iLearn 2.0, supported by FCU)

(D) Students' Literary Lens:

Create a web diagram in which you record examples from George Orwell's

use of verbal irony and understatement in *Shooting an Elephant*.

Literary Lens: verbal Irony and Understatement

D0786*** 劉** 外文二乙

And afterwards I was very glad that the coolie had been killed; it put me legally in the right and it gave me a sufficient pretext for shooting the elephant.

I often wondered whether any of the others grasped that I had done it solely to avoid looking a fool.

They had not shown much interest in the elephant when he was merely ravaging their homes, but it was different now that he was going to be shot.

They did not like me, but with the magical rifle in my hands I was momentarily worth watching.

Irony and Understatement

★★
In Moulmein, in lower Burma, I was hated by large numbers of people – the only time in my life that I have been important enough for this to happen to me.

★★
The eyes wide open, the teeth bared and grinning with an expression of unendurable agony.